Ecaterina Banciu Gabriel Banciu

MUSIC RHETORIC

Media Musica
Cluj-Napoca 2018

ISMN 979-0-707655-16-0
ISBN 978-606-645-070-6

© Copyright, 2018, Editura MediaMusica
Toate drepturile asupra acestei ediţii sunt rezervate.
Reproducerea integrală sau parţială pe orice suport, fără acordul scris al editurii, este interzisă.

Editura MediaMusica 400079 – Cluj Napoca, str. I.C Brătianu nr. 25
tel. / fax 264 598 958

SUMMARY

I. INTRODUCTION IN RHETORIC 5
Short history 5
Antiquity 5
Middle Ages 7
Enlightenment 8
Romanticism 9
Philosophers and Music 9
20th Century 10
II. MUSIC RHETORIC 11
The structural-historical mutations of the rhetorical concepts – The figure 11
The Musical Baroque 12
The Theory of Affects (Affektenlehre) 12
Figurae musicae 13
Monteverdi (1567-1643) 13
Rameau (1683-1764) 14
G.Fr. Händel (1685-1759) 15
J.S. Bach (1685-1750) 16
Musical Classicism 19
Musical Romanticism 20
The Musical Rhetoric of the 20th Century 21
Treatises of Music Rhetoric 22
III. THE TAXONOMY OF RHETORICAL FIGURES 25
IV. RELATIONSHIP BETWEEN STYLE – FORM – LANGUAGE – PROCEDURES OF RHETORICAL GENERALISATION – ESTHETIC CATEGORIES: 27
V. ANALYTICAL STRATEGIES 28
1. Analyzing the figures and tropes 28
The Metamorphosis of Ovid and Symphony No.3 by Sigismund Toduţă 28
Cornel Ţăranu, „Rimembranza" for orchestra 29
Sigismund Toduţă, Concert nr. 3 for string orchestra „in stile antico" 30

2. Analyzing the Parts of the Discourse (Dispositio) 31
Schumann, Symphony nr. 1, „Spring" in Bb, part IV 31
Franz Liszt, Sonata in Si minor for piano 34
Other musical examples 37
PERORATIO 43
RHETORICAL ANALYSIS (PROPOSALS) 44
SELECTIVE BIBLIOGRAPHY 45
Internet Resources 46

I. INTRODUCTION IN RHETORIC

Rhetoric was defined as „*ars bene dicendi*" (Quintilian). It appeared during the fifth century BC in Greece and its purpose was persuasion. In the classical era, rhetoric was in the proximity of poetry with which it was similar both in the originality of form as well as in the appropriateness of content ("if beauty is not the purpose of rhetoric, it is one of its means" – wrote Aristotle in his *Rhetoric*), but from which it was different in terms of finalities and realization in prose form.

Short history

Antiquity

The history of rhetoric begins with Empedocles (c. 490-c. 430 BC), according to Diogenes Laertios quoted by Aristotle,[1] and Gorgias (c. 483-376 BC) "the first outstanding figure in the history of rhetoric," "creator of the general theory of rhetoric"[2] compared to Aeschylus due to the poetic level of his speeches meant to spell the audience and to create illusions for them. His figures of style designed as means of persuasion remained recorded as "the figures of Gorgias." Tributary to the Pythagoreans, he lists the miraculous qualities of the word: "an omnipotent sovereign, able to stop the panic, to banish pain, to increase compassion and to produce joy."[3] Convinced that "rhetoric's concern is form rather than content," the orator's success being dependent on perfect knowledge and consistent compliance with the rules, Isocrates (436-338 BC) is considered the initiator of a new stage in the development of this discipline.

If for Plato rhetoric is demagoguery based on the plausible and not on the truth (the orator can elevate someone by his eulogy or debase through criticism), for Aristotle (384-322 BC) it was "the power to investigate [...] that which may be able to convince" (*Rhetoric*).[4] Aristotle considered verbal speech as a process conditioned by the relational context between the speaker and his listeners, creating the basis for a truly pragmatic communication arts.

In the first century AD, Quintilian (c. 30/55-100), "the last and most important representative of the Roman school of rhetoric" realizes in *Institutio Oratoria* "a synthesis of ancient rhetorical doctrines."[5] For Quintilian, the orator must master the principles of music with whose power to arouse or subdue emotions. Rhetoric becomes "*ars / scientia bene dicendi*," the orator having three stated purposes: to inform, move and entertain

[1] Paul Ricoeur, *Metafora vie*, Editura Univers, Bucureşti, 1984, p. 21.
[2] Wladislaw Tatarkiewicz, *Istoria Esteticii*, Editura Meridiane, Bucureşti, 1978, vol. I, p. 378.
[3] Vasile Florescu, *Retorica şi neoretorica*, Editura Academiei, Bucureşti, 1973, p. 54.
[4] Aristotel, *Retorica*, Editura IRI, Bucureşti, 2004, p. 91.
[5] *Arte poetice. Antichitatea*, Editura Univers, Bucureşti, 1970, p. 365.

(*ut doceat, ut moveat, ut delectat*). According to the theory of ornate shape, Quintilian defines the metaphor as "the most beautiful ornament of speech," arguing that it "ensures that no object appears devoid of a name."[6] Figures and tropes are united by purpose ("they give power to ideas or lend them charm") and are similar in their general characteristics ("they deviate from straightforward and direct expression in order to give beauty to the style"). What distinguishes them, however, results from their relationship with the meaning: the trope is "speech transposed from its natural and principal significance into another meaning, with the aim of making it richer" or "an expression translated from a place where it has its own meaning into another where it does not have its own meaning" while the figure is "a concatenation of words, different from the usual way of expression and the one that comes first to mind." Quintilian, consistent to the taxonomy invented by Aristotle, divided rhetoric into:

Inventio
Dispositio (structure);
Elocutio (style and figures of speech);
Memory (the mnemotechnical art);
Actio (speech recitation).

Rhetorica ad Herennium (80 BC, attributed to Cicero, 106-43 BC) details the parts of the discourse (Dispositio):

Exordium;
Narratio;
Divisio;
Confirmatio;
Refutatio;
Conclusio.

In the ancient world, the moments of speech, its centering, its means and purpose are linked to a certain style of speech. The coordination rules of the discourse were coordinated as follows: [7]

Style (*elocutio*)	Purpose	Means	Centering	Discourse Moment
Simple – *genus subtile*	*Delectare*	*Ethos*	*Orator's character*	*Exordium*
Medium – *genus temperatum*	*Docere*	*Logos*	*Logic of the argumentation*	*Narratio Confirmatio, Recapitulatio*
Nobil – *genus vehemens*	*Movere*	*Pathos*	*The emotion aroused the interlocutor*	*Peroratio*

[6] Quintilian, *Arta oratorică*, Editura Minerva, Bucureşti, 1974, p. 356.
[7] *Cf.* http://remacle.org/bloodwolf/orateurs/herrenius4.htm.; https://fr.wikipedia.org/wiki/rh%c3%a9torique; *Jean-Pierre van Elslande,* Méthodes et problèmes, La mise en scène du discours*, 2003, Dpt. de Français moderne – Université de Neuchâtel,* http://www.unige.ch/lettres/framo/enseignements/methodes/srhetorique/.

Middle Ages

Christian rhetoric turns into *ars praedicandi*. At the beginning of this process of rhetoric denial Augustine (354-430), neoplatonic thinker of the early Christian period, Christened and later canonized by the Roman Catholic Church, is the exponent of a concept based on the philosophy of inner language analyzed at the level of sign and significance "inner speech has been given to us in order to bring us back to memory the things for which words are only signs"). St. Augustine considers the sign as "something that, apart from the image that gives to the senses, it brings to mind something outside of him" (*De doctrina christiana*).

Boethius (c. 480-525), Cassiodorus (c. 480-575) and Isidorus of Seville (c. 570-636) share the seven liberal arts (*septem artes liberales*) in *trivium* (grammar, rhetoric and dialectic) and *quadrivium* (arithmetic, geometry, music and astronomy), summarized in medieval mnemonic verses: "*Gramm loquitur, Dia verba docet, Rhet verba colorat, Mus canit, Ar numerat, Geo ponderat, Ast colit astra.*" The relationship between music and *artes dicendi* (grammar, rhetoric, dialectic) is an archetypal one, music being understood as "trial by skimming (speculation) or by reason [...] the melodies and rhythms, songs and lyrics of various kinds." Poetry was therefore part of the music (as it addresses the ear, through *speculatione*), genres related to musical art being three: "one [...] using instruments, other [...] of composing poems, third of judgments on execution of instrumental performance and poetic achievement "(Boethius, *De institutione musica*).

The author of the *Divine Comedy*, Dante Alighieri (1265-1321) tells us in *De vulgari eloquentia*[8] that poetry is "an embodiment expressed in verse, according to rhetoric and music," in other words respecting its unity, order of component parts, domination of passions and use of figures of speech as well as musical harmony obtained through the rhythm of the line and the structure of the verse (hendecasyllabic and canzona). In the thirteenth letter,[9] Dante invokes the polysemy of the literary text by detailing the multiple meanings of any work: literal, allegorical, moral and anagogic. The interpretation of the verses from Psalm CXIII ("*When Israel left Egypt and the house of Jacob from a pagan nation, Judea came to be his holy place, and Israel his dominion*") reveals the literal sense ("the exodus of Israel's sons from Egypt in the time of Moses"), the allegory ("our salvation accomplished through the mediation of Christ "), the moral meaning ("passage of the soul from the grief and suffering of sin to the state of grace") and the anagogic ("the exit of the holy soul from the bondage of corruption here to the freedom of eternal glory").

[8] Dante Alighieri, *Opere minore*, Editura Univers, 1971, pp. 531-597.
[9] Dante Alighieri, *Epistolae–XIII,* în *Opere minore*, Editura Univers, 1971, pp. 742-756.

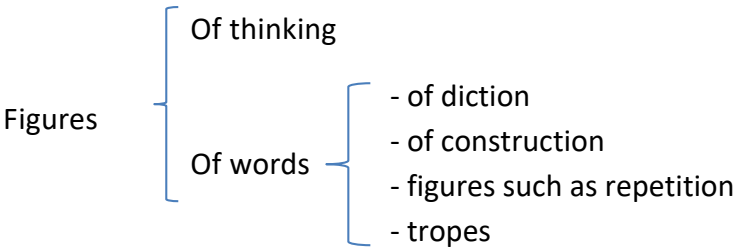
Enlightenment

The idea of bringing together the human knowledge in a clear and rigorous scientific manner materialized – in full Enlightenment period – under the leadership of Diderot and d'Alembert, in the design, development and publication of the *Encyclopedia Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers* – published in 35 volumes between 1751-1780). Along with philosophers and scholars (including Condillac, Helvétius, Rousseau, Voltaire), César Chesneau Du Marsais (1676-1756) is the author of the grammar articles of the Encyclopedia.

Du Marsais wrote a treatise entitled *On Tropes*, *or about the different meanings of the same word in a language*, with the added *Work useful in understanding the authors*, *and which can serve as an introduction to Rhetoric and Logic* (1730). The figures are "the most natural, most common and widespread" means of expression, and can be defined as "ways of speaking different from the others by a particular change... and which makes them be either more lively or uplifting or more enjoyable than speech expressing the same ideas but without any particular change." Among the four kinds of figures, Du Marsais emphasizes the tropes which result from the diversification of the signifier and make the meaning of the words differ from their own. Because "... languages do not have as many words as numerous are our ideas," "this poverty of words spawned many metaphors..."

The purpose of tropes is multiple: they "give more power to our expressions," "adorn the speech," "make discourse nobler," "disguise rough ideas" – so they have a euphemistic role – and "enrich the language" – have lexical role. However, the rhetoric of the tropes dictates that they are not to be used just any fashion, but only "when they come naturally to mind and when the subject leads us to this."[10]

The taxonomy of figures is as follows:



In full *Sturm Und Drang* period (1767-1785), Jean-Jacques Rousseau (1712 1778) said in his *Letter on French Music* published in 1753 that real music "does nothing else but release the emotional content hidden in speech intonation."

Illuminist Denis Diderot (1713-1784), in the satire *Le Neveu of Rameau* (Rameau's Nephew, 1762-1773), wrote: "*Musices seminarium accentus*" – "the accent is the nursery of melody"; "There is no beautiful aria from which one cannot make a beautiful recitative and there is no beautiful recitative from which a skillful man cannot make a beautiful aria."

[10] Du Marsais, *Despre Tropi*, Editura Univers, Bucureşti, 1981, pp. 13, 39, 49.

Music is "an imitation, either by voice or by instrument, of the physical noises and the accents of passion."

Romanticism

Schiller (1759-1805) considered that "by its matter, music, even the most spiritual one, presents yet a greater affinity with the senses than the true esthetical freedom allows. [...] Music, in its supreme ennoblement, must become form and act upon us with the calm force of an ancient statue."[11] Art must overcome nature through form: "in a work of art truly beautiful, the content must be *nothing* and the form *everything*".

Pierre Fontanier (1768-1844), considered one of the founders of modern rhetoric, published in 1821 *Manuel classique pour l'étude des tropes, ou Éléments pour la science des mots*, then in 1827 du *Traité général des figures du discours autres que tropes*. Gérard Genette reprinted the two volumes under the title *Les Figures du discours* ("Figures of speech"), Paris, Flammarion, 1968 (reissued in 1977, 1996, and 2009).[12]

Fontanier reduced the tropes to three: metonymy (based on contiguity), metaphor (based on superposition) and synecdoche (based on intersection).[13]

Victor Hugo (1802-1885), who, in the preface to the drama *Cromwell* (1827) imagined a true manifesto of Romanticism ("there are no rules, nor models"!), was very direct in his poem *Les Contemplations* (1856) saying: " *Guerre à la rhétorique et paix à la syntaxe!*" ("War to rhetoric, peace to syntax").

Philosophers and Music

Similar to the ancient philosophers, those from XVIII-XIX centuries were concerned with the affects of music. Kant (1724-1804) for instance believes that music is just a game of auditory sensations, which cannot convey ideas, but mostly feelings, which delights but does not cultivate.[14]

Hegel (1770-1831) believed that music is "the art of affectivity acting directly on the feeling itself," its task being "to let resound not objectivity itself, but rather the way the innermost self is moved according to its own subjectivity."[15] German philosopher captures the essence of rhetoric in the existence of interjections, which "forms the starting point of music" (music is "cadenced interjection").

Fr. Schlegel (1772-1829) believed that music is nothing but merely the archetypal rhythm of nature and the universe itself, while Fr. Schelling (1775-1854) appreciated that

---

[11] Schiller, Fr., *Scrieri estetice*, Editura Univers, Bucureşti, 1981 (Scrisoarea 22)
[12] În ed. rom.: Pierre Fontanier, *Figurile limbajului*, Editura Univers, Bucureşti, 1977.
[13] Sctrick, Robert, Fontanier Pierre - (1768-1844), *Encyclopædia Universalis* [*en ligne*], http://www.universalis.fr/encyclopedie/pierre-fontanier/.
[14] Kant, *Critica facultăţii de judecare*, Bucureşti, 1981, p. 221-225.
[15] G.W.F. Hegel, *Despre artă şi poezie*, vol. II., Editura Minerva, Bucureşti, 1979, pp. 113-114.

music is the most general of actual arts and lies closest to the dissolution in speech and reason.

20th Century[16]

The revival of rhetoric took place at the end of the 20th century; in fact it was a "new rhetoric" based on the relocation of the interdisciplinary relations. Starting from the conclusion that the taxonomy of figures cannot explain the generation of the meaning itself, rhetoric found support in the semantic and hermeneutic theories, becoming a part of aesthetics. There was a return to the issue of metaphor, which led to the concept of "restricted rhetoric" formulated by Gérard Genette. In linguistics, there appeared a distinction between the semiotics of lexical entities and the semantics of the phrase. Paul Ricoeur considers the latter irreducible against the semiotics of lexical entities. Semiotics becomes paradigmatic, the axis of phrases being specific to semantics. "The existence of figures equals the existence of discourse" (Tzvetan Todorov), reducing the referential function of language through a "centering of the message on itself" (Roman Jakobson).[17]

The general rhetoric of Group μ considers metaphor as one of the main resorts of the poetic mechanism. Starting from the image created by a metaphor (according to the Aristotelian concept), the group from Liège, similar to **Roland Barthes**, accepts the loss of language clarity – this "attribute purely rhetorical ... ideal appendix of a certain kind of discourse... which is subject to a permanent intentions of persuasion."[18] Art is situated beyond the boundary between truth and falsehood, the rhetorical function partially veiling the meaning.

In the contemporary sense, the rhetoric has the power of a "general theory of argumentation in any form: legal, political, ethical, aesthetical, philosophical" (Chaim Perelman).

---

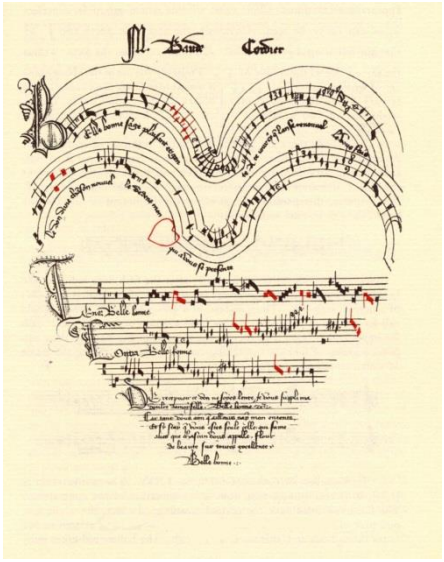
[16] *Cf.* Gabriel Banciu, *Introducere la Estetica retoricii muzicale*, Editura MediaMusica, Cluj-Napoca, 2006, pp. 45-58.
[17] *Ibidem*, pp. 230-231.
[18] Roland Barthes, *Gradul zero al scriiturii*, în vol.: „Poetică şi stilistică. Orientări moderne”, Editura Univers, Bucureşti, 1972, p. 231.

II. MUSIC RHETORIC

The structural-historical mutations of the rhetorical concepts – The figure

Polymnia, the muse of rhetoric, personified music as well. In the relationship between rhetoric and music, we consider the following points as relevant:

(1) *Ars subtilior* (stylistic current at the end of the 14th century) and the *Chantilly Codex* documents, works which are very well developed in terms of musical notation, among which are compositions by Johannes Ciconia (c.1370-1412) and Baude Cordier (c.1380-1440).[19]



Cordier (1380-1440) - rondo *Belle, Bonne, Sage*

(2) The creation of Guillaume Dufay (1397-1474), whose motets "remain samples of virtuosity in 'numerical composition,' enclosing it in a broad and intricate tradition of musical enciphering."[20]

(3) *Musica figurata*, illustrated by Jean Ockeghem (c.1410-1497) and the composers of the early Flemish school.[21]

(4) *Musica reservata*,[22] connected to the creation of Josquin Desprez (c.1450/5-1521)[23] and Orlando di Lasso („without doubt, the greatest orator of music"[24]).

---

[19] dar şi de Guillaume de Machaut (c.1300-1377), reprezentantul *Ars Novei*.

[20] Valentina Sandu-Dediu, *Alegeri, Atitudini, Afecte. Despre stil şi retorică în muzică*, Editura Didactică şi Pedagogică R.A. 2010, p. 54.

[21] *The New Grove Dictionary of Music & Musicians*, ed.cit., art.: *„Figural, figurate, figured"* (Michael Tilmouth).

[22] "A rather semantic concept" characterized by "surprising modulations, intense chromatism (including at the visual level), enharmony, harmonic processes of *musica ficta*, intentional contrapuntal artificiality, eccentric – mannerist traits, refined representation of emotions and images contained in some words of the text" [sn]

(5) The text-music relationship in Heinrich Schütz's creation (1585-1672).

(6) The function of the Protestant chorale which „had to have the convincing power of a sermon."[25]

(7) The creation of J.S. Bach.

All these significant stages mark the penetration of the vocal music rhetorical figures into the instrumental music.

A modern and relevant treatise about the Baroque music is Dietrich Bartel's *Musica poetica, Musical-rhetorical figures in German Baroque music*, University of Nebraska Press, Lincoln and London, 1997.

The Musical Baroque

For the visual arts, Heinrich Wölfflin established five defining aspects of the Baroque aesthetics: the transition from a linear art to painting, the transition from surface to depth, the passing from a closed to an open form, switching from plurality to unity and transition from clarity to obscurity.

In music, the Baroque style is linked to the procedure of melodic ornamentation *coloratio* understood as an "early stage of the melodic expressive gradation without obliterating the modal or metric structure."[26] At Bach the figurative thinking is added, a condition of the rhetorical concept focused on *docere* and *muovere*, placed in the service of a music composed "for the glory of God, and the delight of the soul."

The Theory of Affects (Affektenlehre)

Specific to the thinking of that period, the theory of emotions was explained thus:

> Concern for the musical rendition of different emotions (i.e. joy or sorrow, associated with the eventual variants and conditioning – jubilation, euphoria, optimism, victory, faith, blessing, salvation, crying, lamentation, pain, suffering, death, mourning) leads to an analogical reasoning, expressed first in the musical processes and ideas and then, specific to the European spirit, the explanatory elaborations, systematization

---

which "continue the ideas contained in *Ars subtilior.*" *Cf.* Valentina Sandu-Dediu, *op.cit.*, pp. 62-64. The term appears in documents dating from 1552 (Adrianus Petit Coclico, *Compendium musices*), 1555 (Nicola Vicentino, *L'antica musica ridotta alla moderna prattica*) and 1625 (Joachim Thuringus, *Opusculum bipartitum de primordiis musicis*) *Cf. The New Grove Dictionary of Music & Musicians*, ed.cit., art.: "*Musica Reservata* (i)" (Albert Dunning)

[23] *The New Grove Dictionary of Music & Musicians*, ed.cit., art.: *„Figural, figurate, figured"* (Michael Tilmouth).

[24] *Ibidem*, art.: *„Rhetoric and music"* (Blake Wilson, George J. Buelow, Peter A. Hoyt).

[25] *Dicţionar de termeni muzicali*, ed.cit., art. „figură" (Gh. Firca).

[26] Sigismund Toduţă, *Formele muzicale ale Barocului în operele lui J.S. Bach*, vol. III, Editura Muzicală, Bucureşti, 1978, p. 14.

> and theories. Their knowledge brings us unquestionably closer to the superior understanding of the historical musical phenomenon, to the specificity and authenticity of expression and the meaning of music. [...] Athanasius Kircher in *Musurgia universalis* (1650) established eight basic emotions possible to be expressed through music: love, sadness, joy, anger, compassion, fear, courage, doubt. The composer Johann Mattheson (older classmate of Handel in Hamburg) wrote *Der vollkommene Capellmeister* (1739), in which he broadened this area with six more: hope, desire, pride, discouragement, stubbornness, and jealousy."[27]

Figurae musicae

The rhetorical figure is a "code of melodic twists (rhythmic and harmonic as well) precisely configured, which during the 17 and 18 centuries, especially in Germany, have been linked with the musicality of the text, with the meaning of the word."[28]

Developed on the field of vocal music, the rhetorical figures served to highlight the significance, imagery and emotional content of the text. Bach took over a rich taxonomy of figures (numbering over 100), reflecting a compositional reality which covered the entire period from the late Renaissance until the end of Baroque.

Monteverdi (1567-1643)

In the preface of the eighth volume of madrigals, Monteverdi wrote: "The main passions and emotions of our soul are three: Anger, Moderation and Humility or supplication, three gradations that translate faithfully ... through the animated manner (*concitato*), tender (*mole*) or moderate (*tempreto*)." The *concitato* style was based, among other rhetorical effects, on the *tremolo*, an update of the Pirić meter from the ancient poetry, in a repetitive manner. *Pizzicato* was an innovation of the Monteverdi rhetoric found between the lost musical expressions and the imagination of the genius creator. The orchestra no longer limited itself to the role of sonic binder for the vocal interventions but, by using string instruments, took an active part in the action of the drama.

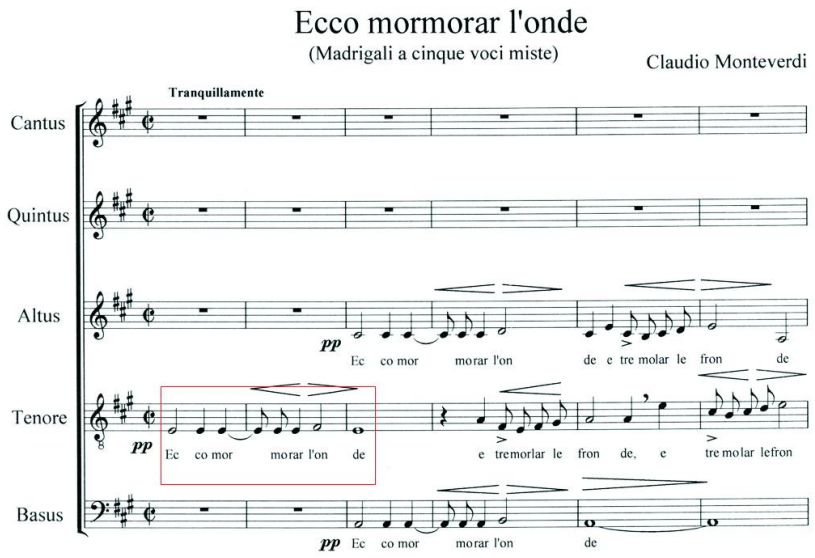
The new musical style had support from Claudio Monteverdi's brother Giulio Cesare who, in his *Dichiaratione* diferentiates *prima pratica* (*stylus gravis* or *stylus antiquus*) specific to the Palestrina's madrigal and motet, from the *seconda pratica* (*stylus luxurians* or *stylus modernus*) "grafted on the perfection of the melody," where "oration is the mistress."[29]

---

[27] Adrian Pop, *Stilistica creaţiei muzicale*, suport de curs, Academia de Muzică „Gh. Dima", p. 43.

[28] *Dicţionar de termeni muzicali*, ed. I, Editura Ştiinţifică şi Enciclopedică, Bucureşti, 1984, pp. 212-213 (art. figură" - Gh. Firca).

[29] Sigismund Toduţă, *Formele muzicale ale Barocului în operele lui J.S. Bach*, vol. I, Editura Muzicală, Bucureşti, 1969, p. 13.



Monteverdi's modernity proven also in *Madrigali guerrieri ed amorosi* reveals the "miraculous balance between the magic of singing and the requirements of the word."[30] The musical Baroque started with Claudio Monteverdi and ended with Johann Sebastian Bach.

Rameau (1683-1764)

An exponent of rationalism, Rameau published the famous *Treaty of harmony reduced to its natural principles* during the same year in which Bach produced the first volume of *The Well-Tempered Clavier*, 1722. The new system of music theory, followed *Observing the musical instinct*, fulfils the principles that Rameau verified in practice. He associated the major third, the major mode, the sharp, the upward melodic slope and the dominant with the feeling of joy, while the minor third, the minor mode, the flat, the downward motion, the subdominant, chromatism and enharmony to regrets and crying. The instinct in music is innate and universal, and "comes from the compliance that exists between our mental structures" embodied in auditory sensitivity, the sensation of aesthetic pleasure, emotionality and the "physical-acoustic natural structure of the sound." [31] Rameau's musical language combines therefore the inflection of word, dance and music in an expressive and sense-bearing whole. By his own words, he took as a model the "beautiful and simple nature."

[30] *Larousse, Dictionnaire des grands musiciens*, vol. II., Paris, 1985, p. 481.
[31] Alice Mavrodin, *Rameau*, Editura Muzicală, Bucureşti, 1974, pp. 146-147.

G.Fr. Händel (1685-1759)

In the tenor aria from the *Messiah* oratorio (1741) we find a perfect correspondence between the melodic profile and the meaning of the text. In English terminology, this metaphoric manner corresponding to the *Hypotyposis* category (painting) was named *word-painting*.

The text of the aria is as follows:

> *„Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain."* (Isaiah, 40:4)[32]
> "A voice cries: 'Prepare ye the way of the Lord, make straight in the desert a highway for our God! Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight and the rough places plain.' Glory of the Lord shall be revealed, and all flesh shall see it; as the Lord has spoken."

and ev' - ry mountainand hill made low, the croo - ked straight, and the rough pla - ces
plain, the croo - ked straight, the croo - ked
straight, and the rough pla - ces plain
, and the rough pla-ces plain. Ev'-ry val-ley, ev'-ry val - ley
shall be ex - al
- - - ted, ev' - ry val - ley, ev' - ry val - ley shall be ex-al
- - - - - - - - ted, and ev' - ry moun - tain and hill made low, the
croo-ked straight, the croo-ked straight, the croo-ked straight, and the rough pla-ces plain
, and the rough pla-ces plain, and the rough pla-ces plain,

[32] Holy prophet Isaiah is mentioned in the *Sinaxar* in May, the ninth day. The *Sinaxar* is a religious book which describes the lives of the saints. The same name is given in the Christian church to the calendar in which the names of the Saints appear registered based on the days of the year.

J.S. Bach (1685-1750)

The strong involvement of rhetoric in the musical thinking of the seventeenth and eighteenth centuries is well known, as evidenced by the coexistence of figures taken from the arsenal of ancient rhetoric and adapted to the art of sounds with specific musical figures, conceived as elements of composition (and which had to be learned). The problem is more complicated when looking for the meaning of these figures. First, they "may gain some concrete meaning in conjunction with a text," in whose absence they convey general meaning, at the level of "expressive affect." Secondly, based on the power of significance, the figures were divided into *rhetorical* and *simple* (without rhetorical substrate), or in *Bildfiguren*, *Affektfiguren* and figures outlining the musical syntax (by repetition). Bach's creation certainly represents the rising of the rhetorical figures from the level of composition formulas to the value of "authentic artistic means."[33]

An analysis of the figures in Bach's creation may reveal new cryptic meaning but will reveal the perfect unity between signifier and signified, between sign and object, between word and music. The recitative "*Und siehe da, der Vorhang*" (no. 73) of *Matthäus-Passion*, reveals the essence of analogue Bach thinking.[34]

73
RECITATIVO. Coro I.
Evangelist.
Organo e Continuo.
Und sie-he da, der Vor-hang im Tem - pel zer -
Ev.
Cnt.
riß in zwei Stück, von o - ben an bis un-ten
aus.
Und die Er - de er -
be - be - te, und die Fel - sen zer - ris - sen, und die
Grä - ber tä - ten sich auf, und stun - den auf viel Lei - ber der

[33] Sigismund Toduţă, *Formele muzicale ale Barocului în operele lui J.S. Bach*, vol. II, Editura Muzicală, Bucureşti, 1973, pp. 87-89.

[34] *Cf.* Gabriel Banciu, *Introducere la Estetica retoricii muzicale*, ed.cit., pp. 59-66.

Ev.
Hei-li-gen, die da schlie - - - - - fen; und gin-gen
Cnt.
Ev.
aus den Grä-bern nach sei-ner Auf-er - ste-hung, und ka-men in die hei-li-ge
Cnt.
Ev.
Stadt, und er-schie-nen vie-len. A-ber der Hauptmann, und die
Cnt.
Ev.
bei ihm wa-ren, und be-wah-re-ten Je-sum, da sie sa-hen das Erd-be-ben,
Cnt.
Ev.
und was da ge-schah, er - schra-ken sie sehr, und spra-chen:
Cnt.

The text in Romanian is as follows:

> And behold, the veil of the temple was torn in two from top to bottom, the earth was shaken, and the rocks were split, tombs were opened; and many bodies of the saints who had fallen asleep were raised. They came out of the tombs after His resurrection, entered the holy city and appeared to many. The centurion and those with him guarding Jesus, seeing the earthquake and what happened, feared greatly and said: (Truly this was the Son of God)
>
> [The Bible, *the New Testament,* Matthew: 51-54]

The entire fragment corresponds to the *suspiratio* figure due to the expressive pauses. In measure 1, the ascending arpeggiato motif corresponding to the words "Behold" (*Und siehe da*) is continued with the upward stepwise motion of the continuo (*anabasis*). In measure 2, the text "*the curtain in the temple was torn*" is highlighted by *catabasis* but also by *antitheton* (the tension given by the diminished seventh range of the downward motion). The words "*from the top to the bottom*" (measure 3) are accompanied by an extensive *catabasis* which extends over two octaves.

The rhythmic pedal from the *continuo* (quasi-tremolo) accompanies the words "*and the earth shook*" (meas. 4-5) and, over it, the arpeggio figure and the descending jump of o sixth (*exclamatio*, although it is a major sixth) of the Evangelist recitative (meas. 5-6) reinforce the significance of the text: "*and the rocks split*."

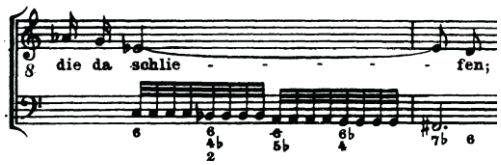
In measure 7, for the expression "graves (major third descending jump and reversal of the abbreviated arpeggio figure, *ellipse*) were opened" (the original arpeggio figure), the

range of the entire fragment circumscribes the augmented octave dissonant interval giving rise again to the antitheton figure in order to highlight the tension and the incredible character of the moment.

In measure 9, the text "*the bodies of the saints who sleep*" has as the center of gravity the word "*sleep*" (*schliefen*) accompanied by the only long value of the recitative, further accompanied with the descendent *tremolo* (*catabasis*) and resolved as a delay (again *antitheton*, both because of the rhythmic contrast as well as the harmonic tension).

The entire passage between measures 4-9 is accompanied by an ample ascendant *passus duriusculus* in tremolo, extending over an octave interval.

In measure 11, while the Evangelist utters "*came out of the tombs after His resurrection*," the word "*His*" (*Seiner*) is preceded by a *saltus duriusculus* (ascendant augmented fourth) anticipated by the descending motion in tremolo (meas. 9-10) that circumscribes a diminished fifth overlapped by a similar motion within the limits of the same interval:



Measures 10-11 bring a rhetoric example of latent polyphony:

In measure 12, the major sixth interval from measure 6th is inverted („*and they entered…*"), after which the words "*holy city*" are accompanied by a descending motion on a diminished pentachord (the inversion of the augmented fourth).

In the end, the words "*were terrified*" (meas. 17-18) take on a plus of extra drama by moving the musical discourse at the upper octave (*hyperbaton*).

It is interesting the role of the unnamed figure (*the ascending arpeggio*) which occurs four times (*hyperbaton*) and accompanies the most significant words:

„Behold"	mm. 1.	- from G^1 – range of P8
„(the curtain in the temple) was torn in two"	mm. 2.	- from A^1 – range of m7
„rocks (split)"	mm. 5.	- from $B_\flat{}^1$ – range of P8
„came out of the tombs"	mm. 7.	- from F^1 – range of M10

The augmented fourth ascending jump from measure 11 (the word „*His*") represents the *climax* of the whole recitative. And not by chance, the moment occurs according to the ratio that defines *sectio aurea* (n.t. the Golden Section).

The unequivocal relationship between the biblical text and the music of Bach reveals the mechanism of meaning in music observed also by Lessing: "a sign must always adapt to its meaning."[35]

Musical Classicism

According to the American musicologist Patrick McCreless,[36] "Friedrich Blume (1893-1975) is right when arguing that the art of music rhetoric was gradually lost during the generation of Bach's sons, who replaced the surviving oratorical formulas with the natural outpouring of the human heart."[37] Nevertheless, the preoccupations for the rhetorical meaning in music did not disappear.

Daniel Schubart (1739-1791), poet, organist and composer, determined the link between tonalities and the quality of their sound expressiveness considered "*the golden axis around which revolves the musical aesthetics*." For Schubart, the *C major* tonality is "pure," *G minor* represents "discontentment, malaise, the gnashing teeth of deterrence, ... anger and disgust" (!), *E flat major* is "the tone of love, of pious retreat, of the intimate conversation with God," *C minor* is the "declaration of love" and *D major* signifies the "triumph" being appropriate "in the *Halleluiah*, in the battle cry, in the joy of victory."[38]

André Grétry (1741-1813), a composer known for his comic operas, talks about the "psychological tone scale," the "psychology of instrumental timbres" and makes analogies between sounds and colors. He considered Haydn's symphonies "a priceless musical phrasebook for the opera composer."[39]

Although it was stated about the music of the three Viennese classics that it is governed by rules of syntax and not rhetoric, it is often invoked Beethoven's statement about the *Pastoral* [n.t. as being] "rather an expression of the senses than painting."

Johann Nikolaus Forkel (1749-1818), one of the founders of musicology and prime biographer of Bach, considered that "figures imitate feelings rather than the sounds of nature" (releasing the music from the word). The concatenation of musical expression in a whole must respect two aspects: 1. The link between notes and chords in the phrase (part of the musical grammar) and 2. The successive links between phrases (part of the musical rhetoric).

---

[35] K.E. Gilbert, H. Kuhn, *Istoria esteticii*, Editura Meridiane, Bucureşti, 1972, p. 272.
[36] Editor al *Journal of Music Theory* şi profesor la Yale University.
[37] Patrick McCreless, *Music and rhetoric (The later eighteenth century)*, în vol.: *The Cambridge History of Western Music Theory*, edited by Thomas Christensen, Cambridge Histories Online © Cambridge University Press, 2008.
[38] Daniel Schubart, *O istorie a muzicii universale*, Editura Muzicală, Bucureşti, 1983, pp. 319-325.
[39] Romain Rolland, *Călătorie în ţara muzicii*, Editura Muzicală, Bucureşti, 1964, p. 234.

Patrick McCreless stated that "Johann Forkel made one last effort to save the rhetorical figures, detaching them completely from the vocal music with text and stating that they are not derived from rhetorical figures of speech but were fundamental forms and analogues of human expression." [40]

Heinrich Christoph Koch (1749-1816) was the author of a treatise (*Versuch einer Anleitung zur Composition* in three volumes, Rudolstadt and Leipzig, 1782, 1787, 1793) and a lexicon (*Musikalisches Lexikon*, 1802). He studied the analogy between music and discourse, being one of the last defenders of the theory of affects.[41] At the same time, he was preoccupied with the logic of the sentence, considering that music has grammar and punctuation, the melody being divisible into periods, sentences or sections (*Absatz*) and the smallest segments (*Einschnitt "incisions"*), the latter being synonymous to the motif.[42] In the *Musikalisches Lexikon*, Koch defines the figure as: "a group of sounds, resulting from dividing a main melodic note in notes with different smaller values (diminutions) or by annexation of several auxiliary notes at the main note, over the same harmonic basis."[43]

Musical Romanticism

During the 19th century, Koch's musical rhetoric and the grammar are combined into a singular entity: the structure. Dahlhaus identified the term „structure" in E.T.A. Hoffmann's analysis of Beethoven's Fifth Symphony (1810).

Eduard Hanslick (1825-1904), the famous and controversial music critic, believed that music is just the art of combining sounds, and the emotion is produced by association of ideas, the expressive background resulting from the projection of the audience's moods, music being incapable to convey the feelings of the creator. ["*Feeling cannot be music's purpose; the content of music is tonally moving forms*."]

Hugo Riemann (1849-1919), one of the founders of modern musicology and author of the famous *Musik-Lexikon* (Leipzig, 1882), was preoccupied with the character of tonalities (*Über das Hören musikalische*, 1873) but provided defintions for *phrase*, *theme* and motiif (*Musikalische Syntaxis: Grundriss einer harmonischen Satzbildungslehre*, Leipzig, 1877). In Riemann's interpretation, the motif, although it has potential for development of the musical discourse, it is still a minimal unit of it.[44]

---

[40] Patrick McCreless, *Music and rhetoric (The later eighteenth century)*, ed.cit.

[41] *Cf.* Gabriel Banciu, *Retorică vs. forme şi analize muzicale. Clarificări terminologice*, în vol.: „Lucrări de muzicologie"/ „Musicology Papers" vol. XXVIII nr. 2 (volum bilingv român-englez), Editura MediaMusica, Cluj-Napoca, 2013.

[42] *Cf.* Haiganuş Preda-Schimek, *Formă şi melodie între Clasicism şi Romantism (1790-1845)*, Editura Muzicală, Bucureşti, 2003, pp. 52, 82, 92, 96.

[43] *„Figur. Eine aus Auflösung melodischer Hauptnoten in Noten von verschiedenem geringerem Werthe (Diminutionen), oder aus Anschluss mehrerer Nebennoten an eine Hauptnote auf einer und derselben harmonischen Grundlage, entstandene Tongruppe"* (Trad. în lb.rom., Johanna Halmen).

[44] *Cf.* Gabriel Banciu, *Retorică vs. forme şi analize muzicale. Clarificări terminologice*, ep.cit.

The Musical Rhetoric of the 20th Century

The 20th century meant the rediscovery of rhetoric.

Walter Wiora (1906-1997) believed that music, by its own means, can convey only partial moments of the means of expression and movement; however, due to the fact that the expressive means in question are known to certain linguistic communities they can be perceived relative to a whole; the idea of inducing meaning through analogy, appropriate when musical expression is too different from the linguistic expression, leads to the conclusion that many concepts are easier to paraphrase than describe.

Umberto Eco (1932-2016), in the *Introduction to the Treaty of General Semiotics*, exposes the purpose of his work: "exploring the theoretical possibilities and social functions of a unifying study of all phenomena of significance and/or communication."[45]

Music, says Eco, is considered a "purely syntactic and without apparent semantics" system. It is, however, admitted the existence of denotation for the syntactic systems, as far as their signifiers can be delineated. The semiotic investigation of music shows that the combinatorial nature of the component units do not explain the nature of a melody, that being dependent also on the vector element: the "*do-mi-sol-do* and *do-sol-mi-do* successions are two different songs."

Self-reflexive, the aesthetic text leads to ambiguity since "to a deviation from expression there is a corresponding alteration in content." Ambiguity, as an "antechamber of aesthetic experience," stimulates the recipient to interpret the latent resources of the text.

The complexity of the aesthetic message is highlighted by the component microstructures, which the Italian semiotician stacks by levels of information: a) the level of *physical media* (tones, inflections, colors, and for music – timbre, frequency, duration); b) the level of the *expression plan differential elements* (phonemes, rhythm, metric length); c) the level of *syntagmatic relations* (grammar, scales and musical intervals); d) the level of *denoted meaning* (specific codes and lexicons); e) the level of *connoted meaning* (rhetorical systems), and f) *hyper codified phrases* (rhetorical figures).[46]

Although the musical applications of his theory are not always reliable (for example, he wrote that "the Classical sonata form is a system of probability in which it is easy to predict the sequence and overlapping of themes"[47]), its entire "*theoretical discourse on the semiosis phenomena*"[48] makes legitimate an aesthetic meaning of the art of sound's rhetoric.

---

[45] Umberto Eco, *Tratat de semiotică generală*, Editura Ştiinţifică şi Enciclopedică, Bucureşti, 1982, p. 13.
[46] *Ibidem*, pp. 336-337.
[47] Umberto Eco, *Opera deschisă*, Editura pentru Literatură Universală, Bucureşti, 1969, p.113.
[48] Umberto Eco, *Limitele interpretării*, Editura Pontica, Constanţa, 1996, p. 248.

Eco asserts that "a language can produce different possible worlds which are different from the real one. In this sense, the symbolic is autonomous from the physical world – even if it must always be faced with it ... This was basically the Aristotelian concept of credibility.[49] Autonomous in its symbolic structure, yet linked by reality through similarities and oppositions."

Composer Octavian Nemescu (* 1940) completed Peirce's semiotic triangle (topic – sign – object) with the "subject's reaction to the designated object" and respectively the "designated object's capacity to awaken a certain affective state in the subject."[50]

Austrian musicologist Hartmut Krones (* 1944), extended the tradition of rhetorical analysis to the classics, but also to Wagner. The analysis of *Prelude to Tristan and Isolde* leads to the identification of the following figures: *exclamatio* (ascendant minor 6th jump), *passus duriusculus*, *catachresis* (Tristan agreement) and *suspiratio* (the remainder to the end of the sentence).

Treatises of Music Rhetoric[51]

Starting from the paradigm of Johannes Tinctoris (c.1435-1511) exposed in *Complexus effectum musices* (1475), the first treatise dedicated entirely to the effects of music, we consider important to mention the rhetoric treatises from the 16-18th centuries for the relevance of vehiculated concepts. As such:

(i) During the first half of the 16th century, Nikolaus Listenius (1510-?), author of the *Musica* (1537) treatise, adds next to the *musica theoretica* and *musica practica* the syntagm *musica poetica* which signified the instruction in composition.[52]

(ii) Joachim Burmeister (1564-1629) realized the most encompassing classification of the rhetorical figures (between 22 and 26) in *Hypomnematum musicae poeticae* (1599), *Musica autoschediastikē* (1601) and *Musica poetica* (1606). It is worth mentioning that the figures had both an expressive role as well as they were elements of the musical structure. Burmeister was the first one to analyze music based on rhetorical criteria (applied to the 5-voices motet *In me transierunt irae tuae*,[53] published in 1562 by Orlando di Lasso).[54]

Burmeister classified the musical rhetorical figures as follows:

- Hypotiposis group: anabasis (ascensio – lifting), circulatio, fugue, hyperbole, catabasis (descensio), tirata;

---

[49] Marin Mincu, *Semiotica literară italiană*, Editura Univers, Bucureşti, 1983, p. 80.
[50] Octavian Nemescu, *Capacităţile semantice ale muzicii*, Editura Muzicală, Bucureşti, 1983, p. 21.
[51] *Cf.* Gabriel Banciu, *Retorică vs. forme şi analize muzicale. Clarificări terminologice*, ed.cit.
[52] *The New Grove Dictionary of Music & Musicians*, ed.cit., art.: *„Listenius"* (Klaus W. Niemöller, Egbert Hiller).
[53] mottet to which is referring also Johannes Keppler (1571-1630), in *Harmonices mundi libri V* (1619). Peter Pesic, *Earthly Music and Cosmic Harmony: Johannes Kepler's interest in practical music, especially Orlando di Lasso*, http://www.sscm-jscm.org/v11/no1/pesic.html#ch6.
[54] *Ibidem* art.: *„Rhetoric and music"* şi Haiganuş Preda-Schimek, *Op.cit.*, p. 312.

- melodic figures: *exclamatio* or *ekphonesis* (ascendant minor sixth jump, expression of joy), *interrogatio*, *passus duriusculus* (cromatic motion – *lamento-bass*), *saltus duriusculus* (diminished or augmented jump), *pathopoiia* (chromatic melodic progression), *synhaeresis*;
- rest figures: *abruptio*, *apocopa* (shortening of a thematic fragment affecting its meaning), *aposiopesis* (general pause), *homoioteleuton*, *suspiratio* (discontinue character of the musical text), *timesis*;
- repetition figures: *emphasis*, *anadiplosis* (continuing a motif with another one by repeating the figure from the end of the first), *analepsis*, *anaphora* (repeating a figure without variation), *anaploke*, *climax* (culmination), *epanalepsis* or *simploca* (reusing an *incipit* figure at the end), *epistrophe*, *epizeuxis* or *hyperbaton* (repeating a note or a figure on a different register or scale degree), *mimesis*, *pollilogia paranomasia*, *polyptoton* (repetition with variation – reusing a motif on a different scale degree), *polysyndeton*;
- fugue figures: *hypallage* (change), *parembola*;
- type figures (polyphonic and harmonic): *antitheton* (tension – in the spirit of subject-countersubject correlation), *catachrese* (in the initial sense – deviation from the first significance), *congeries*, *ellipsis* (suppression of s sound), *faux-bourdon*, *heterolepsis*, *metabasis* (overlapping voices or double counterpoint), *metalepsis* (substitution of the direct expression by indirect expression), *multiplicatio*, *noëma*, *parrhesia* (progression which implies a false relation), *pleonasmus*.[55]

(iii) Johannes Lippius (1525-1612), for whom music was an art since the *quadrivium*, in the *Synopsis musicae nova* (1612) treatise raised composition at the level of rhetorical art,[56] considered basis for form and structure.[57]

(iv) It is not included here the treatise of Michael Praetorius (1571-1621), *Syntagma Musicum* (1614-1620), whose fourth volume dedicated to composition remained unfinished. However, in the *Musurgia universalis* (1650) compendium, Athanasius Kircher (1601-1680) presents a synthesis of the German and Italian compositional practices from the 16-17th centuries and introduces the concept of *musica pathetica* among the elements of rhetoric describing the affective nature of music.[58]

(v) Johann Gottfried Walther (1684-1748) was the author of a compilation of the most important treatises of the 17th century, *Praecepta der musicalischen Composition* (1708) – whose second part, *Musicae poeticae*, contains detailed explanations about the

[55] *Dicţionar de termeni muzicali*, ed.cit., p. 182.
[56] *The New Grove Dictionary of Music & Musicians*, ed.cit., art.: *„Lippius"* (George J. Buelow).
[57] *Ibidem*, art.: *„Analysis"* (Ian D. Bent, Anthony Pople).
[58] *Ibidem*, art.: *„Kircher"* (George J. Buelow).

rhetorical-musical figures used in composition – and the first important German dictionary, *Musicalisches Lexicon* (Leipzig, 1732) which contains over 3000 music terms.[59]

(vi) Johann Mattheson (1681-1764), in *Der vollkommene Capellmeister* (1739), proposed a rhetorical interpretation of composition which can be structures following the rules of the art of persuasion in:

Inventio

Dispositio (arranging the parts of the musical discourse; „the most important stage"):

exordium (introduction)
narratio (relating the facts)
divisio / propositio
confirmatio
confutatio (combating the counterarguments)
peroratio[60]

Decoratio / *Elaboratio* / *Elocutio* (writing the discourse)

Pronuntiatio (interpretation)

Mattheson writes that ... *joy is elicited by large intervals, sadness by small intervals; fury may be aroused by a roughness of....*

(vii) In *Allgemeine Geschichte der Musik* (1788-1801) – a philosophical, esthetical and rhetorical account on music – Johann Nikolaus Forkel (1749-1818) related the musical expression with the mental and perception development of man, named *Empfindung* (sensation, emotion, feeling), rhetoric (and implicitly the figure) having the role of channeling feelings into a musical composition.[61] For Forkel, the figures imitate the feelings rather than the sounds of nature.

[59] *Ibidem*, art.: *„J.G.Walther"* (George J. Buelow) şi Lenneberg, Hans, „Johann Mattheson on Affect and Rhetoric in Music" (I), *Journal of Music Theory*, Vol. 2, No. 1 (1958) (sursa: *Jstor*).
[60] *The New Grove Dictionary of Music & Musicians*, ed.cit., art.: *„Analysis"* (Ian D. Bent, Anthony Pople) şi *„Rhetoric and music"* (Blake Wilson, George J. Buelow, Peter A. Hoyt). It is worth mentionin that some Romantic composers kept Mattheson's proposed structure (see: Schumann, *Symphony nr. I, p. 4*, and Liszt, *Sonata for piano in B minor*).
[61] *Ibidem*, art.: *„Forkel"* (George B. Stauffer).

III. THE TAXONOMY OF RHETORICAL FIGURES

In the extra musical contemporary theoretical works the *figure* came to be considered an „ensemble of discursive operations of detail," „means of emphasizing the message characteristic to the poetic function which assures the visibility of the discourse" (T. Todorov), „deviation between sign and meaning" (G. Genette), outlining the „semantic space between figured and literal" and having a „surplus of meaning" through its connotative value which „neutralizes vertically the linearity of the discourse" (O. Ducrot, J.-M. Schaefer).[62] In modern theories, the figures are structured on four levels:

- the word level (*tropes*)
- the syntagm level (*oximoron*)
- the sentence level (*inversion*)
- the text level (*irony, hipotipose*)

Figures can be:

- *figures of word* (in relation to the sound substance of the discourse and the semnificant – *antanaclază, paronomază*)
- *figures of construction* (syntactic figures in relation to the phrase construction – *chiasmus, elipsis, epanalepsis*)
- *tropes* (figure with sense change, transfer of a word outside of its conceptual sphere)
- *figures of thinking* (which affect the whole discourse – *apostrophe*, *prosopopeea*).

The difference between figures and tropes is as follows:

- figures are a deviation from the common speech without modifying the sense of the words (Quintilian); deviations in regard to the norm (Cicero, Du Marsais)
- tropes represent the moving of the meaning of a word from its literal sense (Quintilian); thus the meaning substitutes are born (Fontanier)

Examples of figures:

- *anafora*: „repetition of a word or an expression in a sentence or of sentences in a phrase in order to emphasize a particular idea"
- *epifora*: „resumption of a word at the end of a sentence or of a sentence at the end of a phrase"
- *chiasmus*: „figure of style which opposes two terms, the second being the inversion of the first (AB–BA)"; from gr. *khiasma* = „crisscrossing"

[62] Oswald Ducrot, Jean-Marie Schaefer, *Noul dicţionar enciclopedic al ştiinţelor limbajului*, Babel, Bucureşti, 1996, p. 377.

- *anadiplosis*: resumption at the beginning of a sentence of the last word from the preceding sentence for the purpose of emphasizing an idea (gr. *anadiplosis* = „doubling", „resumption")
- *epanadiplosis*: resumption of the same word at the both the beginning and the end of the same syntactic unit (gr. *epanadiplosis* = „doubling at the beginning and the end")
- *paronomasis* (usage of some paronyms in order to increase expressivity)
- *oximoron* (paradoxical association of two contradictory terms)
- *elipsis* (concentrated expression through suppression)
- *epanalepsis* (repetition without symmetry)
- *poliptotone* (repetition of the same figure under different flexionary forms)
- *hipotipoză* (painting)
- *apostrofa* (interruption of the discourse by *interogatio* or *exclamatio*)
- *climax*

The Trope System (Ştefan Angi)[63]:

1. Symbol and allegory (conventional character *vs*. analogy);
2. Metaphor group:
   a) comparison (doubling of the semnificant);
   b) epithet (reducing the semnificant to a singular trait);
   c) personificaton („humanizing" the semnificant);
   d) metonimy (codifying the component elements in contextual relations, *in praesentia* - contiguity);
   e) metaphor itself (*decoding* the component elements on the basis of analogy, selected and substituted *in absentia*);
3. ideogram („outlining the idea");
4. pars pro toto (part for the whole) (partial presentation of the semnificant without reducing the meaning);
5. hyperbole and litote (augmenting/diminishing the semnificant).

Other tropes are:

- *silepsa*: figure of style in which a word or a sound fact is taken both in its literal sense as well as in its figurative sense [lat., gr. *syllepsis*];
- *metalepsa*: figure of style related to the metonymy, through which is expressed what follows in order to make clear what precedes, or vice-versa. [lat., gr. *metalepsis* – transposition; fr. *métalepse*];
- *sinecdoca*: figure of style which consists in the augmentation or contraction of a word's meaning by using the whole instead of the part (and vice-

[63] *Cf.* Ştefan Angi, *Prelegeri de estetică muzicală*, vol. II, tom 1, Editura Universităţii din Oradea, 2004, pp. 206-330.

versa), the particular instead of the general, of the matter from which a thing is made instead of the thing itself, etc.;

- *antanaclaza*: repetition of a word used successively with different meanings due to stylistic reasons; [gr. *antanaklasis* = „reflection," „echo"; fr. *antanaclase*];
- *prosopopeea* (a form of personification).

IV. RELATIONSHIP BETWEEN STYLE – FORM – LANGUAGE – PROCEDURES OF RHETORICAL GENERALISATION – ESTHETIC CATEGORIES:[64]

Stylistic Period	Form	Organization of the Musical Material	Thematism	Procedures of Rhetorical Generalization	Esthetic Category
Baroque	Fugue	Polyphony	Monotematism	Metonymy	Sublime
Classicism	Sonata	Homophony	Bitematism	Metaphor	Tragic *(catharsis)*

[64] *Ibidem*, cap. V - Forma exterioară.

V. ANALYTICAL STRATEGIES

In order to understand its value and message, a musical work can be analyzed from a rhetorical perspective in two ways:

1. Analyzing the figures and tropes, in order to understand the design of the work and the contorted meaning.

Examples:

The Metamorphosis of Ovid and Symphony No.3 by Sigismund Toduţă [65]

There are numerous written studies on composer Sigismund Toduţă; however, there are also unsolved enigmas of his creation, one of which being the subject of this communication: what were the reasons for renouncing the final Passacaglia from his *Symphony Nr.3* dedicated to the not less mysterious Latin poet Ovid, treasured by the great musician.

The *3rd symphony* was initially conceived as a string quartet; however, the anniversary of two millennia from the birth of the great poet determined Sigismund Toduţă to change the chamber destination of the work amplifying it at the dimensions and sonorities of a symphony. It took about two years to write it (1956-1957); on May 7, 1957 the work was completed and it was premiered on September 28 of the same year by the Cluj State Philharmonic conducted by Anatol Chisadji.

Ovid's Metamorphoses became an archetype, opportunity for recall in the symphonic creation of Sigismund Toduţă, as well as thematic principle of the thematic labor. The generation cell of Toduţă's symphony has allegorical meaning.

The (tragic) generating cell of the Symphony Nr.3 (1957) appears as a *motto*: the musical significance sends us to the tetrachord interpreted as "tricord with anacrusis" (Ilie Balea). The allegorical meaning allows for a brief hermeneutic investigation: the names of the notes lead us to the literal meaning noted below, the word "effigy":

EIS - FIS - GIS - A

EFIGIA

The semitone-tone succession permits also another analogy in regards to composer's initials:

[65] Ecaterina Banciu, *Arhetipuri estetice ale relaţiei ethos-affectus în Istoria muzicii*, Editura *MediaMusica*, Cluj-Napoca, 2006, pp. 153-167.

Thus it is proven that „sometimes the symbol may contain the entire artistic work becoming the dominant element throughout the entire creation" (Ştefan Angi).

Cornel Ţăranu, „Rimembranza" for orchestra [66]

Structured as a one part sonata form, the work begins with a "signal theme" in the horns, circumscribing the B-A-C-H motif and which, according to the author, "recalls the opening theme from the Brevis Symphony (1961-62) also dedicated to Enesco" and suggesting somehow the trumpets of Enesco's *Heroica*":

Theme A1

The augmented octave interval (*saltus duriusculus*) gains here cyclic, obsessive virtues. The profile of the theme reminds also of the Sphinx's theme from Enesco's *Oedipus* (through its melodic outline and syncopated rhythm):

Enesco - Oedipus, The Sphinx (act II, scene 3)

The B-A-C-H motif of the A theme (an allegory) is anticipated by the opening chord, a vertical synthesis of the thematic elements (in strings and woodwinds). The modal-chromatic material resulted from the motivic continuation is displaced in a hexatonic manner:

[66] Ecaterina şi Gabriel Banciu, *Echoes of Enescu: Cornel Ţăranu's „Rimembranza" for orchestra*, în *StudiaMusica*, vol. 56/2011 (2), UBB Cluj-Napoca.

Cell x – in mirror

The profound leaning over the theme and its evolution sends our thoughts to Enesco's words: „a theme is not a point of departure but a result."

Sigismund Toduţă, Concert nr. 3 for string orchestra „in stile antico" (1974)[67]

Composed in 1974, the *Concerto*, entitle by Toduţă „in stile antico" is structured in three parts: Part I, *Ostinato*, a solemn theme with variations (var. 1-26 + Coda) with a balladesque character. Part II, *Aria* A (a+a_1) + B is characterized by a warm, inner lyricism. *Danza* closes the cycle in an expansive and motoric manner.

A rhetorical interpretation: the theme presents from the beginning (first measure) melodic figures which are to be found in this exact order in the second volume of the *Musical Forms of the Baroque in the Works of J. S. Bach* at page 91, as follows: *Anabasis* (or *Ascensio*) „projects not only a graphical image but it is doubled in an evolutionary sense with the feeling of *elevation*, of *rising*."[68] Further on (the next three measures), *Katabasis* (or *Decensio*) a „step-wise descending curve," figure associated most often with the feeling of „relaxation and releasing tension." In the last two measures are found two chromatic jumps, *Saltus duriusculus* (*Hypotyposis*), the first with a lower support. Comparing the final of the theme with the beginning the *Epanalepsis* (*Symploke*) figure can be observed, the resumption of an *incipit* figure at the end. In the second measure we find *Anaphora*, the non-varied repetition of a figure. This proves that Toduţă, under the impression of Baroque's *ethos* created a theme abiding by the rules of this style but with an archaic Transylvanian *affectus*.

[67] Ecaterina Banciu, *Itinerarii muzicologice: Mozart, Puccini, Toduţă,Terényi,* Editura *MediaMusica*, Cluj-Napoca, 2009, pp.44-54.

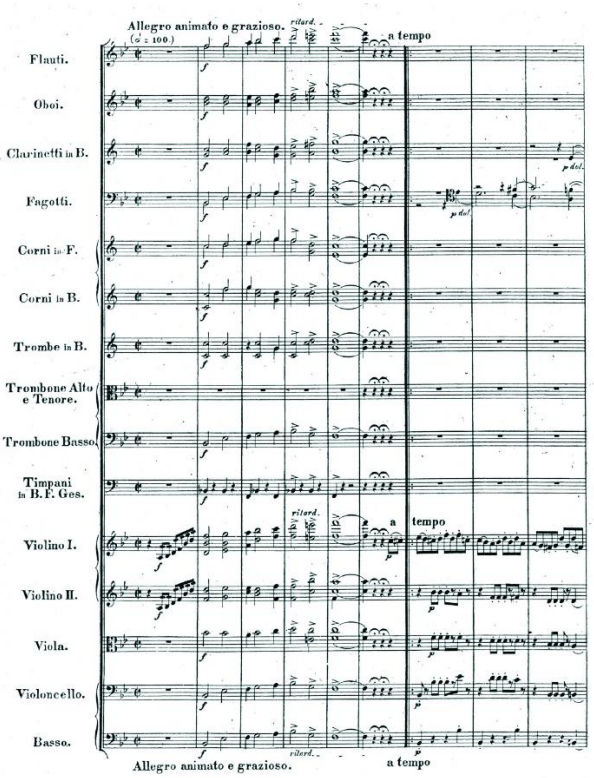
[68] Sigismund Toduţă in collaboration with Hans Peter Türk, *Formele muzicale ale Barocului în operele lui J.S. Bach*, vol. II, Editura Muzicală a Uniunii Compozitorilor, Bucureşti, 1973, p. 89.

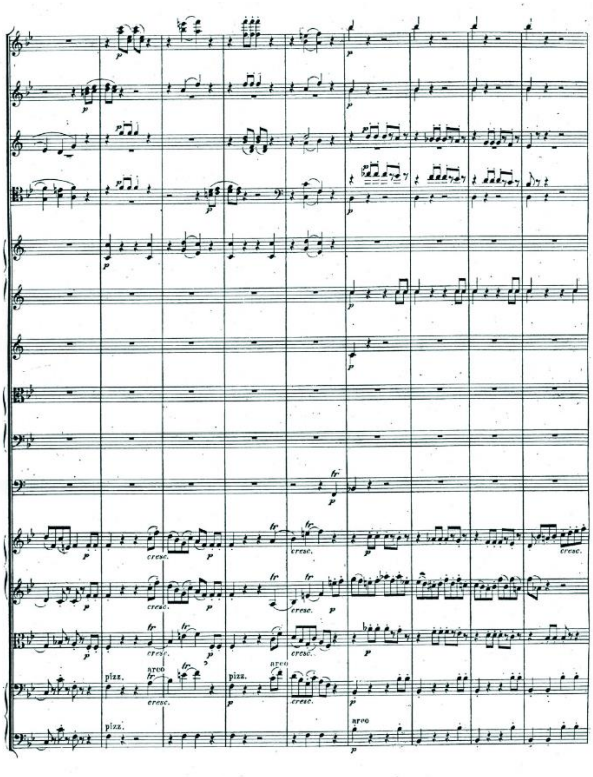
2. Analyzing the Parts of the Discourse (Dispositio), in order to emphasize the function of the morphological-syntactic elements.

Examples:

Schumann, Symphony nr. 1, „Spring" in Bb, part IV (1841)

The final part of Schumann's First Symphony is articulated by the rules of discourse composition in the following succession: *exordium* (introduction) – *narratio* (exposition of facts) – *confirmatio* – *confutatio* (rejection of the opponent's arguments) – *narratio 2* – *confirmatio 2* – *peroratio.* The examples in the score are revelatory in this sense:





EXORDIUM NARRATIO

CONFUTATIO NARRATIO

CONFIRMATIO 2

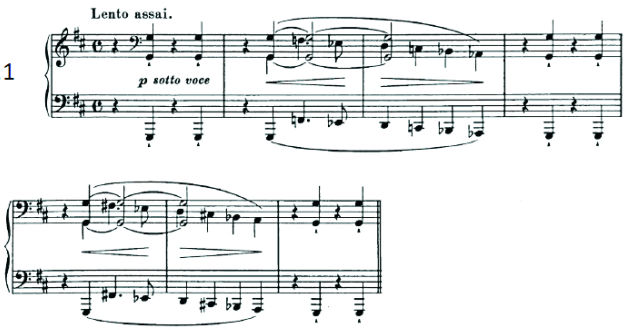
PERORATIO (CONCLUSIO)

Franz Liszt, Sonata in Si minor for piano (1853)

The sonata was composed in 1852-53 (finished at Weimar on February 2, 1853); published in 1854 by Breitkopf & Härtel; dedicated to Schumann who 15 years prior dedicated to Liszt the *Phantasie in C major op. 17* (1839).

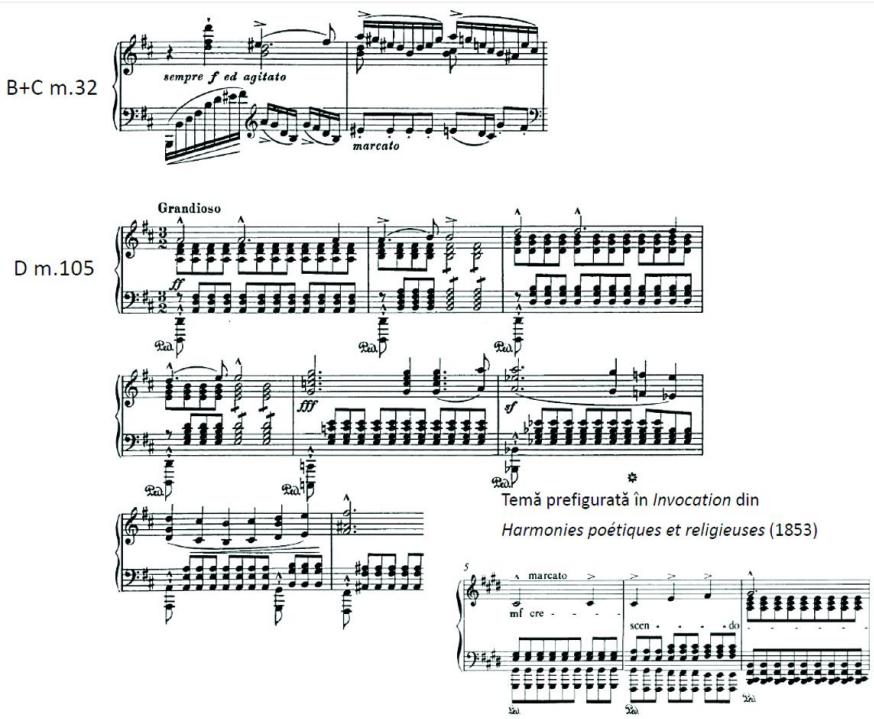
Although it does not have a specific title, the sonata was interpreted from a programatic point of view due to its themes, discourse and form. The most credible view is that of Peter Raabe and Alfred Brendel according to which the work is a pianistic double of the *Faust* Symphony, the themes receiving the following connotations: Theme B = Faust (diminished seventh), Theme C = Mefisto (the sarcastic theme with repeated notes) and Theme E = Margareta / Gretchen (Augmented C – *Cantando espressivo*). The themes are as follows:

A m.1

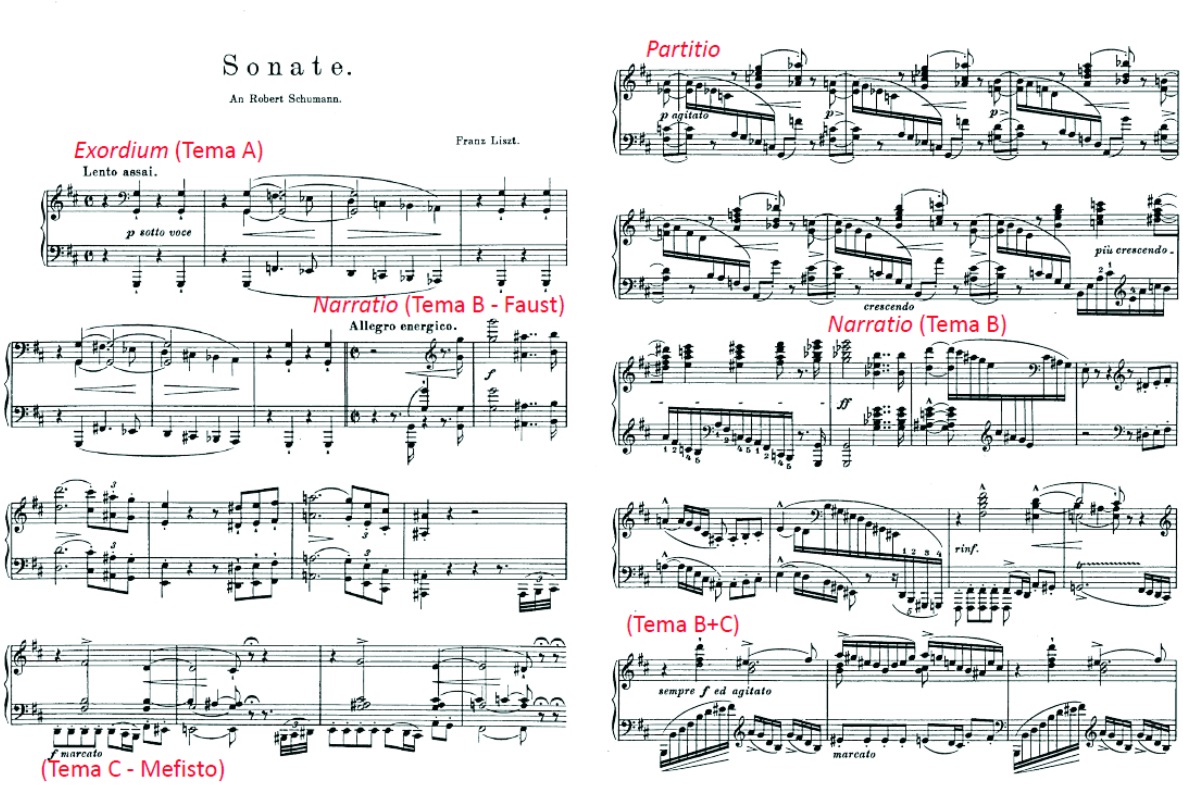


B m.8

C m.13



An attentive lecture reveals its proximity to the principles of rhetorical composition of the discourse (*Dispozitio*):



...

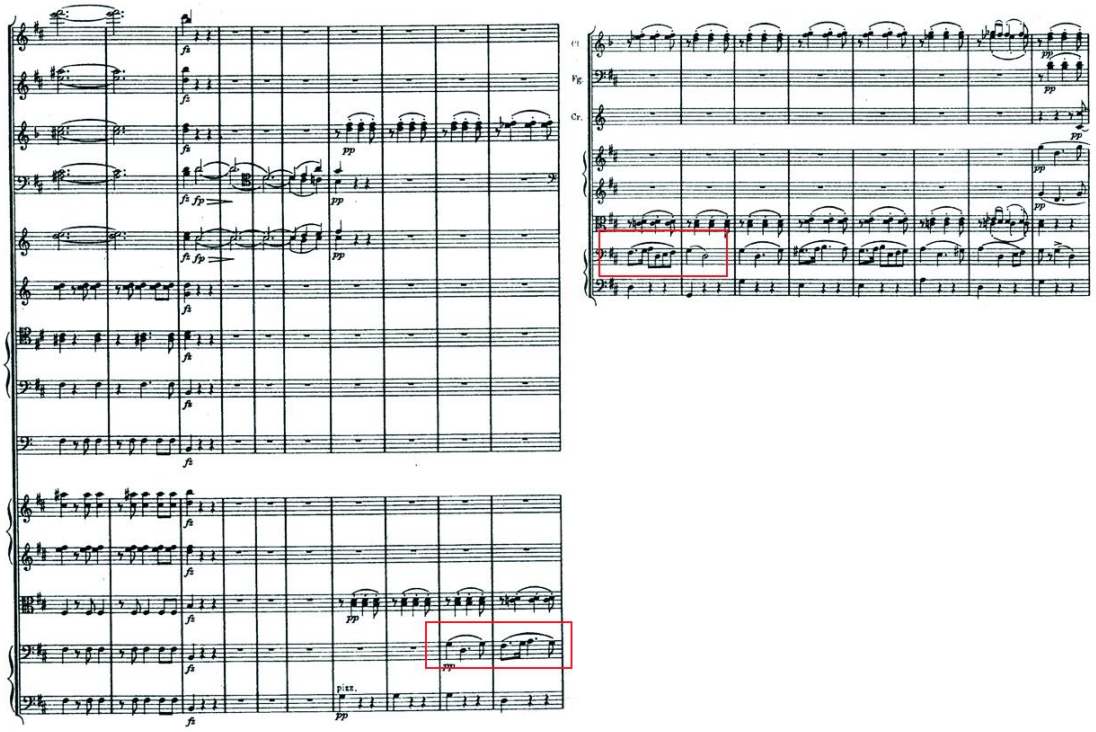
Thus, Liszt's music unveils itself from a different rhetorical perspective close to that of the symphonic poem.

Other musical examples

Mozart - *Symphony 21*, part II – alluding citation (*comparison*)

Mozart – *Symphony nr.21* part III – *chiasmus* and *anadiplosis* (resumption of the last figure from the precedent sentence at the beginning of a sentence)

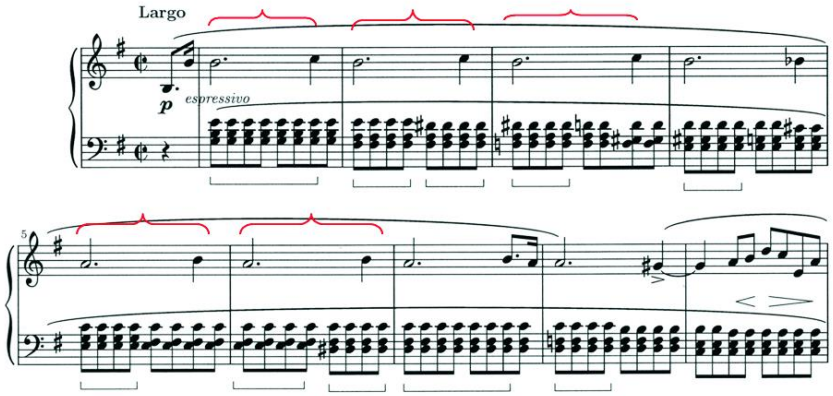
Schubert, *Symphony Nr.8*, part I (second theme) – ***chiasmus***



Berlioz, *Funereal and Triumphal March*, op. 15, *Apotheoses* – *hyperbole* (*Grande Symphonie funèbre et triomphale*)

Apotheose.
Allegro non troppo e pomposo.
Flauti piccoli.
Flauti.
Oboi.
Clarinetti in Es (Mi♭).
Clarinetti I in B (Si♭).
Clarinetti II in B (Si♭).
Clarinetti bassi in B (Si♭).
Corni I e II in Es (Mi♭).
Corni III e IV in F (Fa).
Corni V e VI in D (Ré).
muta in F (Fa).
Fagotti.
Contra-Fagotto. (ad libit.)
Trombe I e II in B (Si♭).
Trombe III e IV in B (Si♭).
Cornetti I e II in B (Si♭). (Cornets à Pistons.)
unis.
Tromboni I e II.
Tromboni III.
Trombone basso. (ad libit.)
Tube I e II.
Tamburi I.
non coperti.
Tamburi II.
cresc. poco
Piatti e Gr. Cassa.
Capello chinese.
Placé près des tambours. Bei den Trommeln aufgestellt. Placed near the Drums.
Baguettes d'éponge. Schwammschlägel. Sponge-headed drum-sticks.
Timpani in B (Si♭) F (Fa). (ad libit.)
Allegro non troppo e pomposo.
CORO (ad lib.)
Soprani I e II. (80)
Tenori I e II. (60)
Bassi I e II. (60)
Violino I. (20)
Violino II. (20)
Viola. (15)
Violoncello e Contrabasso.
(ad libit.)
Allegro non troppo e pomposo.
H. B. 2.

Chopin, *Prelude op. 28 nr.4 in E minor* – *antanaclasis* (repetition of a figure with different meaning)



Chopin, *Prelude op. 28 nr. 18* in F minor – *interogatio*

Brahms, *Doppelkonzert*, part II – *sinecdoca*

Brahms, *Quintet with piano op. 34*, part I, Allegro non troppo – *apostrophe* (interrupting the discourse by *interogatio* or *exclamatio*) and *interogatio*

Other examples:

Mozart – *Trio with piano KV 548 p. I* (1788) – *epanadiplosis* (repetition of the opening figure at the end of the syntactic unit)

Schumann, *Carnival op. 9*, nr. 3 *Harlequin* – epithet

nr. 10 A.S.C.H. – allegory

Variations ABEGG op. 1 – allegory

Chopin, *Prelude op. 28 nr. 23* in F major – *hypotiposis*

Liszt, *Feux follets* (nr. 5 from 12 Studies of transcendental execution) – *hypotiposis*

Bruckner, *Symphony nr. 4*, part I – chiasmus

Brahms, *Concerto for Piano nr. 2*, part I, Allegro non troppo – *polyptoton* (repeating the same figure under different flexionary forms)

Saint-Saëns, *Animal's Carnival* - metaphor, epithet

Tchaikovsky, *Symphony nr. 6*, part II, Allegro con grazia (Limping Waltz) – metric chiasmus (3-2-2-3)

Tchaikovsky, *Swan Lake*, act IV, Danses des petites cygnes – chiasmus

Mahler, *Symphony nr. 8,* Final – sublime hyperbole

PERORATIO

The clearest justification for a rhetorical analysis applied to a post-Baroque music is given to us by Valentina Sandu-Dediu in a consistent, valuable and particularly singular musicological volume: [69]

"... to search and analyze rhetorical figures in the music of Robert Schumann, Richard Wagner, Alban Berg or György Ligeti, the moment the scholastic discipline of rhetoric as well as its references in the writings of the composers or musicologists disappeared, it may lead to erroneous conclusions. Or maybe not."

"The types of communication between composer and audience are changing, but we find often the **rhetorical will** of the musician to keep the audience in suspense, to surprise or incite or let it abandon itself to contemplation: all of these, eventually, through the arching of the musical form."

"... the rhetorical vision of the musical text [...] when justified by theoretical writings of the time, but also when it is underlying [...], it is especially about that music creation designed with the intent to affect the public in various contexts and with well-defined functions – religious, social, ideological, political. Thus, the rhetorical procedures are just steps to process a musical argument corresponding to the respective message."[70]

[69] Valentina Sandu-Dediu, *Alegeri, atitudini, afecte. Despre stil şi retorică în muzică*, E.D.P. 2010.
[70] *Ibidem*,, pp. 204, 205, 43.

RHETORICAL ANALYSIS (PROPOSALS)

Bach – *Crucifixus* from *Missa in B*
Mozart – *Symphony nr. 21 in A major* KV 134
Mozart – *Concerto nr. 25, K 503 in C major*
Mozart – *Trio in C major* KV 548
Beethoven – *Sonata for piano op. 110*
Liszt – *Sonata in B*
Liszt – *Sonetto 104 del Petrarca*, *Years of Pelerinage* (Book II, *Italia*)
Liszt – *Harmonies poétiques et religieuses*
Schumann – creation for piano
Schumann, *Symphony nr. 1*
Saint-Saëns – The *Animals' Carnival*
Mussorgsky – *Pictures from an Exhibition*
Mahler – *Symphonies nr. 2, 3, 5, 9*
Richard Strauss – *Till Eulenspiegel*
Richard Strauss – *Vier letzte Lieder*
Debussy – *Syrinx* for solo flute
Prokofiev – *Peter and the Wolf*
Shostakovich – *Quartet nr. 8*
Shostakovich – *Symphonies nr. 5, 7, 8, 9, 10, 11, 15*
Sigismund Toduţă – *Concert for string orchestra nr. 1 and 2*
Sigismund Toduţă – *Symphony* nr. 3
Ede Terényi – *The Seasons*
Cornel Ţăranu – *Orestes & Oedipus*

SELECTIVE BIBLIOGRAPHY

***, *Arte poetice. Antichitatea*, Editura Univers, Bucureşti, 1970

***, *Dicţionar de termeni muzicali*, Editura Ştiinţifică şi Enciclopedică, Bucureşti, 1984

***, *The New Grove Dictionary of Music & Musicians*, (Edited by Stanley Sadie), Macmillian Publishers Limited, 2001

Angi, Ştefan, *Prelegeri de estetică muzicală*, vol. I-II, Editura Universităţii din Oradea, 2004

Aristotel, *Retorica*, Editura IRI, Bucureşti, 2004

Banciu, Gabriel, *Introducere la Estetica retoricii muzicale*, Editura MediaMusica, Cluj-Napoca, 2006

Bartel, Dietrich, *Musica Poetica. Musical-Rhetorical Figures in German Baroque Music*, University of Nebraska Press, Lincoln and London, 1977

Dante Alighieri, *Opere minore*, Editura Univers, 1971

Descartes, René, *Discurs despre metoda de a ne conduce bine raţiunea şi a căuta adevărul în ştiinţe*, Editura Academiei Române, 1990

Descartes, René, *Pasiunile sufletului*, Editura Ştiinţifică şi Enciclopedică, Bucureşti, 1984

Du Marsais, *Despre tropi*, Editura Univers, Bucureşti, 1981

Florescu, Vasile, *Retorica şi neoretorica*, Editura Academiei, Bucureşti, 1973

Genette, Gérard, *Figures,* în vol.: „Figures I.", Edition du Seuil, Paris, 1966

Grupul µ (J.Dubois, F.Edeline, J.M.Klinkenberg, P.Minguet, F.Pire, H.Trinon), *Retorică generală*, Editura Univers, Bucureşti, 1974

Quintilian, *Arta oratorică*, Editura Minerva, Bucureşti, 1974

Ricoeur, Paul, *Metafora vie*, Editura Univers, Bucureşti, 1984

Sandu-Dediu, Valentina, *Alegeri, Atitudini, Afecte. Despre stil şi retorică în muzică*, Editura Didactică şi Pedagogică R.A. 2010

Todorov, Tzvetan, *Teorii ale simbolului*, Editura Univers, Bucureşti, 1983

Toduţă, Sigismund, *Formele muzicale ale Barocului în operele lui J.S. Bach*, vol. I-II, Editura Muzicală, Bucureşti, 1975-78

Internet Resources

Cicéron, Rhétorique, a c. Herennius, livre quatrième, http://remacle.org/bloodwolf/orateurs/herrenius4.htm

Altman, Joel B., *The Tudor Play of Mind: Rhetorical Inquiry and the Development of Elizabethan Drama*, Berkeley, Los Angeles and London: University of California Press, 1978, https://books.google.ro/books?id=5l7nLHwtU8UC&pg=PA181&lpg=PA181&dq=genus+subtile&source=bl&ots=QXL3sH6O32&sig=p-Mb3rfCCa4AAHBdrF1SsVXJBU0&hl=ro&sa=X&ved=0ahUKEwjWztzPz8_PAhUCOBQKHcD0Dqw4ChDoAQgqMAI#v=onepage&q=genus%20subtile&f=false

Clerc, Pierre-Alain, *Discours sur la rhetorique musicale*, *www.peiresc.org/Clerc.pdf*

Duteil-Mougel, Carine, *Introduction à la rhétorique*, ATILF / CNRS Nancy, http://www.revue-texto.net/Reperes/Themes/Duteil/Duteil_Rhetorique.html

Elslande, Jean-Pierre van, *Méthodes et problèmes, La mise en scène du discours*, 2003, Dpt de Français moderne – Université de Neuchâtel, http://www.unige.ch/lettres/framo/enseignements/methodes/srhetorique/

Lenneberg, Hans, *Johann Mattheson on Affect and Rhetoric in Music* (I-II), „Journal of Music Theory", vol. 2, no. 1/2 (apr./nov. 1958), pp. 47-84/193-236, published by Duke University Press on behalf of the Yale University Department of Music, http://www.jstor.org/stable/842930 / http://www.jstor.org/stable/843199

Pesic, Peter, *Earthly Music and Cosmic Harmony: Johannes Kepler's interest in practical music, especially Orlando di Lasso*, http://www.sscm-jscm.org/v11/no1/pesic.html#ch6

Sctrick, Robert, *Fontanier Pierre - (1768-1844)*, *Encyclopædia Universalis* [en ligne], http://www.universalis.fr/encyclopedie/pierre-fontanier/